Literary & Musical Magazine.

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BRIEF HISTORY OF MUSIC.

(*Continued*)

In the Jewish temple we find a great number of Levites employed wholly in singing and playing on various instruments. Asaph seem to have been the most renowned musician of his time; he also was a composer, as may be seen by referring to the Bible translation of the Psalms: and a performer of distinguished abilities appears to have been placed, in David's time, at the head of each band of music.

In the Hebrew text of the Psalms we find the word Selah, continually occurring. The Septuagint says that this is only to mark a pause in the singing. A passage in Daniel, shows that music was much cultivated among the Chaldeans: for an herald cried aloud, when he ordered the worshipping of the image that Nebuchadnezar had set up, "At what time ye hear the sound of the cornet, flute, harp, sackbut, psaltery, dulcimer, and all *kinds of music*, &c. &c.—Dan. 3d. 3d. At the captivity of the unfortunate Hebrews, when they were permitted by Cyrus to rebuild the temple where the number of singers and players on instruments who had been instructed under Asaph, were taken, they amounted only to two hundred men and women. The Jews soon after became tributary to the Persians, Syrians, and Romans; and during the civil wars among the latter, no science was brought to perfection but that of war. There is little doubt, however, but that at one time, the Hebrews were eminently skilled in music: Job, speaking of the prosperity of the wicked, says they take tymbal and harp, and rejoice at the sound of the organ: in another passage he remarks, "my harp is now turned to mourning, and my organ into the voice of them that weep;" which evidently alludes to funereal music, for such was practised amongst the Jews, as may be seen in the raising of Jairus's daughter, " when Jesus came in and saw the minstrels &c." The poorest people among the Hebrews never engaged less than two flutes and one singing mourner at their funerals: and among the rich, Josephus informs us that the expence of funerals was most extravagant; the number of flute players amounting to several hundred. In the 35th chap. of 2d Chron. we are told that singing men and women lamented thro' every age the fate of Josiah.

The Hebrew language was no doubt very unfavorable to vocal music, though now many fine voices are distinguishable in Jewish synagogues yet their chaunting has a clamorous and often unpleasant sound; neither the ancient nor modern Jews have any characters peculiar to music, so that their melodies must have been at the mercy of their singers. A Hebrew high priest assured Dr. Burney, that all instrumental and vocal performances have been banished the synagogue ever since the destruction of Jerusalem, and that the little singing now used there, is only a modern licence and innovation.

The only Jews who have a regular musical establishment in their synagogues are those of Germany: these preserve a certain melody in their chaunts which is supposed to be extremely ancient at Prague, there is an organ in their synagogue. *Enterpeiad.*

ORIGINAL VARIETY.

MARRIED, at Baltimore, on Sunday evening last, by the Rev. D. E. Reese, *Mr. John Halfpenny*, to *Miss Sarah Watson.*—[*Lots of Halfpennies!*]

While so many fair ladies unsatisfied live,
With all that the earth or the ocean can give,
Here's one who's contented to live as a wife,
With *one Halfpenny only* to bless her thro life. L.

Cent per cent is good interest every one knows!
And tho' but a *Halfpenny*—be of good cheer!
For 'twill yield you good profit, as time plainly shows,
A *little young Halfpenny* every year! L.

To MISS W——

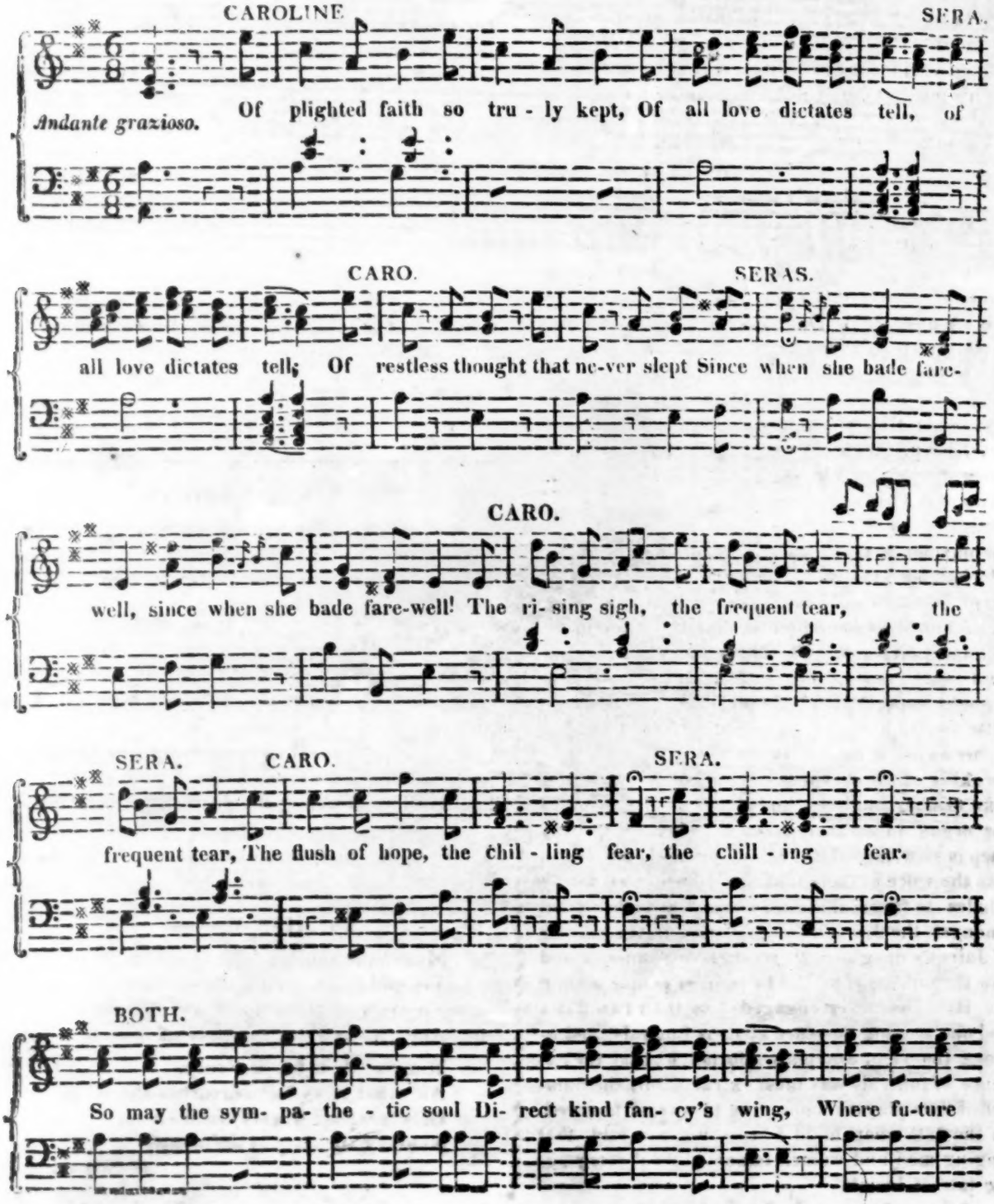
Music! the voice of Angels given
Tis said to us, poor rogues below,
To wean us from this world of woe,
And give us some foretaste of heaven.

If music then be heavenly,
Ah! what is she who breathes the song,
Or she whose fingers roam along,
Robbing the harp of harmony!

Blackwood.

CAROLINE AND THE SERASKIER.

AN ADMIRED DUETT.



hours in transport roll, And love's re-wards shall bring, and love's re- wards shall

bring: Of rest less thought that nev- er slept, Since when she bade fare-

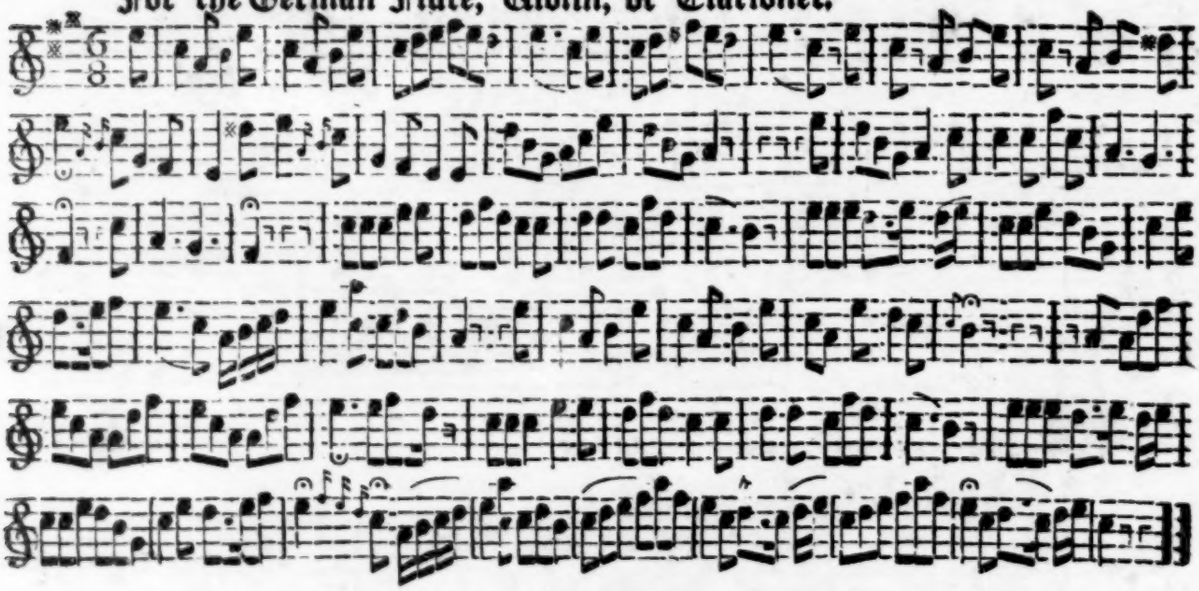
well! The fre-quent tear, the ri-sing sigh, the chill-ing fear! So may the

sympa-the-tic soul, Direct kind fancy's wing, Where future hours in transport roll, And

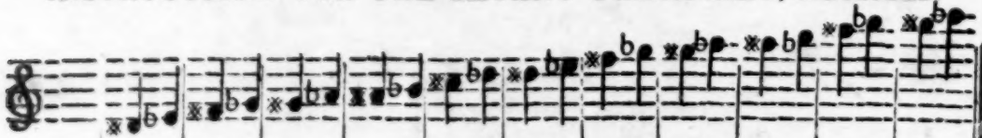
love's rewards shall bring, and love's rewards shall bring, and love's re-wards shall

bring, and love's re-wards shall bring.

For the German Flute, Violin, or Clarionet.



INSTRUCTIONS FOR THE PATENT FLAGEOLET, CONCLUDED.



Thumb	1	1	1	1	0	1	1	1	1	1	0
1 Left hand	1	1	1	1	0	0	0	0	0	0	0
2 Left hand	2	2	2	0	2	2	2	2	2	0	0
3 Left hand	3	3	0	3	0	3	3	0	0	3	3
4 Right hand	4	4	4	4	0	4	4	4	4	4	4
5 Right hand	5	0	5	0	0	5	0	0	5	0	0
6 Right hand	6	0	0	6	6	6	0	0	6	0	0
L. finger	0	0	7	7	7	0	0	0	0	0	0
1st Key	1	1	1	1	1	0	1	1	1	0	1
2d Key	0	2	2	2	2	0	2	2	2	0	2

☞ For the Rudiments, or First Principles of Music the pupil is referred to page 118, New Series, preceding the Instructions for the Flute, Violin, and Clarionet.

LITERARY & MUSICAL MAGAZINE, JUNE 9, 1820.

This Number, being the 24th, completes the Second Quarter of the "New Series," and the Fourth Volume of the entire work. Another payment of 50 cents, in advance for the next quarter, from city patrons, and the customary remittance for six or twelve months, from Distant Subscribers, is confidently expected with their usual liberality. While we respectfully remind a few who have not complied with the "Terms," of their neglect, we deem it a duty, in compliment to patrons in general, to acknowledge the promptitude with which they have remitted the *one thing needfull;* which has always afforded us a *double* gratification, as we consider it the best evidence of satisfaction.

A Title Page, and probably a List of Subscribers' Names, will be given, gratis, in a little time.

END OF THE FOURTH VOLUME.